THTR 542 - Singing For Actors
Units: 2.0
Meeting Time: Thursdays, 3:00PM - 5:50PM
Location: PED 202

Instructors:
Marty Austin Lamar: malamar@usc.edu (Responds within 48 hours, except on weekends.)
Anthony Lucca: alucca@usc.edu (Responds within 48 hours, except on weekends)
Office hours: By appointment

The Emancipatory Learning Space
We strive to create an emancipatory learning space that celebrates the varied ways in which we learn. We will approach the critical work of creating as a community that is respectful of all experiences to   include cultural, artistic, and otherwise. We seek to communally engage in thought, participation, and mutual interaction among our fellow artists and offer respectful consideration of our varied   backgrounds and lived experiences.

Course Description
This course is designed to give the actor confidence and integrity for singing in the theatre, film, etc. Through a step-by-step process driven approach of active investigation of a song, the actor will gain skills to prepare and present a dynamic musical performance.

Learning Objectives
- To give the actor a process to prepare a story through music.
- To incorporate the technique of building character that will result in truthful, well-developed storytelling.
- To use and expand current tools in preparation for telling stories through music.
- To empower the actor with skills, techniques, and strategies that will lead to a successful professional career.
- To expand the actor's knowledge of the musical theatre canon, styles, and historical eras.
- To practice and develop vocal techniques to include *placement, diction, phrasing, and dynamics*.

Outcomes:
- The actor will have a systematic approach to preparing a story with music.
- The actor will have the tools necessary to tell truthful stories through song.
- The actor will identify the arch of a character through textual and musical score analysis.
- Through a process-oriented approach to presenting musical theatre repertoire, the actor will have the tools necessary to prepare, rehearse, and execute confidently.

Course Notes
While much of our work is focused on the performance of stories through music, the student will be expected to use tools, techniques, and research that support the work of truthful storytelling. Throughout the semester you will engage in dramaturgical research, character research, musical score analysis, journaling, and responsive reading assignments. Your completion of these assignments is essential to your development in the craft of storytelling through music. All assignments will be posted and submitted via BlackBoard*.*

Late Assignments
Whether written or performed, assignments will **not** be accepted post the stated deadline. Any extensions will be determined by the instructors and communicated to the class via BlackBoard.

Technological Proficiency and Hardware/Software Required
- One "3-Round Ring Binder" (1 inch or greater)
- Recording device
- Access to technological devices that allow you to watch and evaluate video archives.

Required Readings and Supplementary Materials

Responsive Reading 1	Stanislavski's System in Musical Theatre Actor Training
Video Response 1	Leslie Uggams: *Being Alive* Raul Esparza - *Being Alive*
Video Response 2	COMPANY - '22 Tony Award
Video Response 3	Tonya Pinkins - *Lot's Wife*

Grading Breakdown - *Table 1 Grading Breakdown*

Assessment Tool (assignments)	% of Grade
Collaborative Work in rehearsal/exercise settings	20%
Integration of Skills during workshops/exercises	20%
Cumulative Class Participation 1 Responsive Readings 3 Video Responses	20%
Solo Presentation 1	10%
Solo Presentation 2	10%
Ensemble Presentation 1	10%
Showcase Presentation	10%
TOTAL	100%

Grading Scale – *Table 2 Course final grades will be determined using the following scale.*

Letter grade	Corresponding numerical point range
A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62

We will all SUCCEED!

Assignment Submission Policy

Assignments will be presented in class and via BlackBoard. Please refer to the course schedule for assignment/performance deadline.

Grading Timeline

Feedback will be provided during class. Written feedback will also be given within the following week of performances. A rubric will be shared and referenced for all class presentations.

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (Living our Unifying Values: The USC Student Handbook, page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. (Living our Unifying Values: The USC Student Handbook, page 13).

Community Guidelines

1. Inclusion
2. Respect, discussion etiquette, respect for feedback
3. Class preparation, presence, participation, classroom maintenance
4. Confidentiality, electronic devices, and protecting yourself on social media
5. Ensemble spirit and collaboration
6. Rehearsals outside of classroom hours
7. Intimacy/physical contact

SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

Statement on Academic Conduct and Support Systems

Academic Integrity:
The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Equity, Diversity & Inclusion + Intimacy in Theater Consent Culture Statement:

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theater and Building Cultures of Affirmative Consent. This will provide agency, offer

resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.
To file a report, please visit: https://bit.ly/SDAstudentreporting

Support Systems:

Counseling and Mental Health - *(213) 740-9355 – 24/7 on call*
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - *988 for both calls and text messages – 24/7 on call*
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - *(213) 740-9355(WELL) – 24/7 on call*
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - *(213) 740-5086*
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - *(213) 740-5086 or (213) 821-8298*
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - *(213) 740-0776*
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - *(213) 740-0411*
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - *(213) 740-2101*
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - *UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - *UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call*
Non-emergency assistance or information.

Office of the Ombuds - *(213) 821-9556 (UPC) / (323-442-0382 (HSC)*
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - *(323) 442-2850 or* otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

Course Schedule

Week	Date	Topics/Daily Activities	Readings	Deliverables
Week 1	8/24	Orientation Review Syllabus, class introductions Vocal Warmups		
Week 2	8/31	One-on-ones via Zoom		
Week 3	9/7	Class discussion on assigned reading. Rehearsal tracks for each song	**Stanislavski's System in Musical Theatre Actor Training**	Memorize text for Song 1
Week 4	9/14	Discussion about storytelling Workshop 1: *Monologue into Music* GOTE		
Week 5	9/21	Vocal Exercise WS1 *(cont.)*: Monologue into Music GOTE		
Week 6	9/28	Final Presentation for Song 1	**Leslie Uggams: *Being Alive* Raul Esparza - *Being Alive***	Journal assignment
Week 7	10/5	Class discussion Begin learning Ensemble Song 1	Memorize music for Ensemble Song 1	Video
	10/12	*Fall Recess*		
Week 8	10/19	Review Ensemble Song 1 Rehearsal tracks for Song 2	Memorize text for Song 2	Song 2 as a monologue
Week 9	10/26	Discussion: Hagen Workshop 2: monologue into music GOTE		
Week 10	11/2	Vocal Exercise Workshop 2: Monologue into Music GOTE		
Week 11	11/9	Final Presentation for Song 2	**Dear Evan Hansen - Part of American Story**	Journal assignment
Week 12	11/16	Class discussion Begin learning Ensemble Song 2	Memorize music for Ensemble Song	
	11/23	*Thanksgiving Holiday*	**COMPANY - '22 Tony Award**	
Week 13	11/30	Review Ensemble Song Showcase Rehearsal		
FINAL	12/12	Final Showcase, 2p – 4p		